

THE SALT LAKE HERALD'S PAGE FOR WOMEN

NEW YORK FASHIONS.

BY EDITH RAYMOND.

New York, June 1.—It is written that no well-dressed woman goes on the streets without a wrap. The wrap is one of the most conspicuous features of the styles of today. In it are all the picturesque traits and severe effects that mark the contrast of the present fashion. Long ago picturesque fashions were left to evening garments, while daytime wraps savored of practical styles and trimmings. But the long line of quaint shapes borrowed from nabobs and Beauclaires of the east, and the historic modes filched from the portraits of the early French walk abroad in the daylight as well as by night.

The automobile is largely responsible for the development of many useful wraps. Carriage coats have always savored of dressiness, but the exigencies of dust and weather in rapid travel set the wits of designers at work to the advantage of a host of persons who have never been on speaking terms with the horseless carriage.

The spring brought in such a decided change in coat fashions that the last year's left overs are a serious problem. It is the sleeve and the shoulder, as usual, that are the difficulties. The shoulder and the sleeve gauge the styles personally. They are as sensitive to fashion's vagaries as the mercury in the bulb is to the weather, and their frequent shifts make troublesome problems for the large class of persons who have to make one garment do several seasons' work. Shifting fashions are a boon to that small part of the world whose sole question of clothing is what to buy it. But they are the Sphynx's own conundrums to the rest of woman-kind.

There are few coats with a well-defined waist line that are too everyday and commonplace not to show the influence of the empire style that has descended these later years to daytime fashions. In the lifting of the girdle above the natural waist line there may be its only greatness, but that tells the story of the garment's up-to-date-ness.

A small wrap seen at the theatre was made of the old burnoose fashion with rich red purple cloth richly embroidered with self-tones. At the back it was caught up in old burnoose style, with long silk tassels.

A coat of brown taffeta had the waist abbreviated just enough to give cachet to the coat. The coat was trimmed with brown and red shot taffeta. The jacket effect of the body part of the garment was outlined with bands of the silk shot that end in passementerie ornaments. Plaited frills served as collar and cuffs. The skirt part was plaited under the upper portion and was slashed from waist to hem at the sides.

Eyebrow embroidery will remain in vogue just as long as its faithful adherents can keep it. Of all the needlework types it lends itself to the most lacy effects and is of all of them the most universally popular. Few strikingly new patterns crop out in it from year to year, for past eras seem to

have exhausted all the desirable ones. Moreover, just now, with the liking for things quaint, the traditional wheel and sprig patterns are in order.

A batiste gown seen recently was an excellent example of this spring's elaborate lingerie fashions. The tunic effect was embroidered vertically with eyelets through which gleamed the silk lining. The jacket effect of the bodice was a melange of stitchery. The tabs dropping from the fronts of the jacket over the girdle onto the skirt were an original detail. At the back there were similar tabs.

The all-white frock is put in the background somewhat by the tendency to give everything a touch of color. Some of the handsomest embroidered white linen gowns are trimmed with narrow bands of colored linen, which appear on the hems of skirts and on the coats. These colored bands are now and then striped with white to add to the complexity. Yellow, green, pink and blue are used in this way. The colored material often makes up the collars and cuffs on gowns that are otherwise plain. Right in line with this idea is the dainty fashion for embroidered collar and cuff sets of thin colored lawn worked with white and edged with tiny knife platings of the material. Sometimes these sets are plain, but for the hemstitched edges or a sprinkling of tiny embroidered dots. Narrow black taffeta scarfs are worn with the collars. The scarf of a charming set seen last week passed through crocheted skirts and ended in silk tassels.

A lovely gown seen at an afternoon reception was of soft pale beige-colored mousseline de sole made over pale green. The bottom of the skirt had tiny flounces of shot green and beige taffeta. A little Louis XVI coat was of the same shot taffeta embroidered with green and white flowers.

For use with summer gowns there are colored leather belts painted with flowers. Another new leather belt is striped with white. These have buckles to match.

A great many of the smartest suits have plaited skirts and half-fitted coats of half and three-quarter depths, untripped but for their plainly stitched cuffs and pockets. These are the forerunners of the severe tailor-made which is to come back to its own as the leader of the daytime wardrobe next fall. Already the plain tailor-made is in high regard among the wool suits, but for warm weather wear one could hardly expect tailoring to prevail except in costumes designed for traveling or other hard usage.

The jaunty little Eton favorite for so many years has a strong rival in the little cape, dolman and stole-shaped shoulder coverings that have sprung up quickly with the new fashions. In dressy wraps plays on early French types are many. The pelerine, with a pretty trimming of gold tissue covered with cream lace, which in its turn is embroidered with small beads. The hat is of fine white chip, with a long sapphire blue ostrich feather at the back and clusters of blue and white grelots.

Another charming gown in marquisette has very wide alternating stripes of blue and white running in straight lines from waist to hem. Short stripes

LONDON FASHIONS.

BY MAY DAWSON.

London, June 1.—The one fact in the world of fashion which asserts itself most forcibly at the moment, even after the contemplation of such chic and exclusive modes as are to be found at Redfern's salons in Conduit street and New Bond street, is the extraordinary predominance of stripes. And yet perhaps not so very extraordinary after all, when one takes into consideration the fact that striped gowns are universally becoming, more especially when they are designed by a master hand. Gowns in striped materials are among Redfern's latest productions, and if only on that account they are specially interesting, since they may be taken as types of the forthcoming fashions.

Some gowns in black and white striped summer tweeds and fine woolen cashmeres are being made with perfectly plain skirts cut in a short length for walking, and close fitting coats designed exactly on the lines of a man's morning coat and edged with flat silk braid. A very dainty gown in black and white striped chiffon has a deep border of yellow roses printed in soft shades upon a white chiffon ground, and finishing the skirt all the way round the hem. The draped bodice is drawn down under a waistbelt of gold tissue, while the kimono draperies of black and white chiffon are so contrived that they are outlined with the striped material.

Shantung silk in the heavier qualities, both striped and plain, must undoubtedly be reckoned the favorite fabric of the season and it is now a foregone conclusion that it will retain its hold upon fashion's favor all the summer through.

Redfern has designed a graceful gown of Shantung silk with sapphire blue stripes upon a white ground. The stripes, by the way, are very cleverly manipulated and are arranged on the skirt in a number of long, narrow panels where the dark lines are so contrived that they run downward in a series of V-shaped points. These panels are decorated at intervals with hanging grelots of silk, some white and some sapphire blue. The bodice itself is of fine cream lace, ruffled with little frills down the center of the front, and arranged with tiny bows of cinnamon-colored satin here and there. The Shantung silk is draped in pelerine form round the shoulders and arranged with handkerchief points in front, the ends being finished with blue and white grelots similar to those which appear upon the skirt. A narrow band of waved lace insertion also adorns this pelerine, with a pretty trimming of gold tissue covered with cream lace, which in its turn is embroidered with small beads. The hat is of fine white chip, with a long sapphire blue ostrich feather at the back and clusters of blue and white grelots.

Another charming gown in marquisette has very wide alternating stripes of blue and white running in straight lines from waist to hem. Short stripes

of dark blue silk, held in place by small gold buttons, decorate the full skirt and appear again upon the draped bodice, which, by the way, is arranged at the back with a particularly good effect. The waistbelt is carried out in marquisette, but with stripes that run horizontally, while at the back there is an oblong motif in the shape of a bunchy made in the same material with straps of blue silk and gold buttons in the center.

Long ostrich feathers immensely wide and full are still being used to trim the smartest hats for the London season; indeed, so great has been the demand for these lovely plumes that a considerable advance in their prices will be found inevitable. A cavalier hat in dark sapphire blue is lined underneath with ivory white straw and turned up sharply on one side, where it has for sole trimming three magnificent ostrich plumes in a soft shade of golden brown, two of which rest literally upon the shoulders, while the third is knotted closely, and forms a quaint comb composed entirely of ostrich feathers.

Another very beautiful hat upon which ostrich feathers play an important part is made of fine Leghorn in its natural shade of palest corn-color. Round the crown there is a deep band of Leghorn straw lace, through which the wide pale blue satin ribbons are threaded, each loop being drawn out for some little distance, so that together the loops form a very effective ruche. Then at the back there is a group of three beautiful ostrich feathers, the same soft shade of blue, drooping this way and that, over crown and brim. A hat of straw brown in a French silver shape is trimmed on either side towards the back with clusters of cherries, some brown and some green, but in their normal size. Then round the front of the crown there is a drooping fringe of green stems with tiny cherries, about three times smaller than those which appear on the back of the hat.

Peacock blue in all its varying forms and shades of brilliancy is a color which is very much in evidence among the newer hats for early summer. Some of them, indeed, are carried out entirely in peacock blue colorings, the straw shadings and the trimmings of taffeta, lace, the feathers, mounts and paradise plumes being all dyed in the same vivid and intense shade. Various tones of bright cerise are very much in evidence and a pretty hat in cherry pink straw has a small owl, dyed pink, for sole adornment. A pretty idea is carried out in the case of a small black turban toque, upon the brim of which a bird of brilliant pink plumage is perched. To wear with this hat a veil of fine black net is provided with a hem of soft satin in the same tone of pink as the bird.

The "haystack hat" is the latest decree of Dame Fashion. The milliners' creations may still resemble flower or vegetable gardens, so far as the trimming is concerned, but if they are to be in consonance with the latest style their architecture must be nearly as possible resemble that of a haystack.

A millinery expert explained the other day how this effect may be obtained. "In the first place the hair must be

PARIS FASHIONS.

BY MADAME PARQUIN.

Paris, June 1.—I have already explained the great popularity of striped materials for tailor-mades and I can only repeat that the vogue seems to be daily increasing; indeed, scarcely anything but striped stuffs is used for these garments—generally white and black, black and white or one tone of gray or another. These materials would in fact become quite common were it not for the originality displayed in the arrangement and the grouping of the stripes, which are made to form as many combinations as a kaleidoscope. One model I have seen was composed of a light woolen stuff, gray-blue in color, with the stripe indicated by a single white thread. The skirt was short and round and had no ornaments save pleats, wide at the bottom and flattened at the top with a seam. The jacket was almost like the corresponding part of a riding costume; that is to say, the basques were well rounded from the front. This for the present is the fashionable cut. It was bordered with a cord of black mohair which is also used to cover the seams. The neck and wrists were similarly bordered. The back was arranged in the modern imitation of the Empire style, which gives to the figure when it is corseted a la Louis XV, a free and easy aspect. This costume had also a vest of fancy linen cut low at the neck and opening over a frill of white linen, a la Gontaut. A band of the same linen on the lower part of the sleeves gave a note of lightness pleasant to see. The hat was of Russian violet straw—a color tracing somewhat on the blue—and was trimmed with lilac. The parasol was violet tinted, thus following the straw hat.

Parisienne have for some reason taken a sudden and fanciful liking for the violet—the color of penitence and ecclesiastical mourning—but it is applied so daintily and jauntily in hats that the fancy is justified by the effect. The bell hats which are the fashion in the Rue de la Paix just now are made of violet straw and covered with a bunch of Paul Neron roses, dressed as high as possible," he said. "A thick pad must be pinned on the crown of the head and over this the hair must be rolled. It must then be arranged in quantities of small curls, rising in a pyramid form."

"The hat must be lightly poised on this erection and secured by two long hair pins. The hair must then be loosened in front and pinned up to the temples. In time the devotees to this fashion will not only become gray on the temples, but bald."

There is one person, however, who will benefit. The girl with very short hair can raise her hat on an enormous circular pad, and pin her scanty locks up to meet her hat, thus doing away with the toil of arranging curls, coils or twists.

They are most becoming and give the face an air of distinction. Very distinguishable, also, for the faces are the belt hats of violet straw which are the fashion in the Rue de la Paix. Other hats even more striking in some ways are those made of white straw—a bold whiteness—garnished with lilies of the same color. Most of them are bordered and lined with black satin and this makes an excellent costume. Parisian taste is in fact made up of these contrasts. Thus a little green on beige is quite charming and the same may be said of violet on black, black on Nattier brown, brown on rose, and so on. Most blouses of white lingerie are worn with ties, either of moire or of black taffeta. There are young ladies of remarkable elegance who morning and evening wear on their blouses of linen or bodices with chemisettes of lace a ribbon of black moire of which the ends are ornamented with large rough pearls set in diamonds.

Vernishing day at the Society of French Artists always brings out many new and pretty toilettes and this year was no exception to the general rule. With skirts of silk, muslin or of cloth, much adorned with lace and tiny pleats, long jackets of black taffeta were worn, having large buttons, also of taffeta in the form of dog collar belts. Other costumes were composed wholly of deep blue taffeta, fashioned in style, the jacket having small pleats arranged to represent a bouquet of flowers or some other design. The Viscountess Foy was particularly admired in one of these costumes, and violet hat decked with lilac of the same hue. The great center of attraction for fashionable women was M. Cayron's picture, "Le Potin," which represented a group of pretty ladies in a drawing room, exchanging confidences, the ladies being perhaps not altogether unknown to many who appeared before the canvas. The painting of Mlle. Berthe Cerny by the same artist was also much admired. This charming actress is depicted in a tailor-made of bone velvet, a long Louis XVI jacket with a lace frill and a hat of blue velvet with beige feathers. M. Jules Cayron is not altogether unknown among the fashionable Princess "Victoria" of Schleswig-Holstein, Countess Carrington, Lady Dorothy Nevill, Lady Marjorie Wilson, Lady Palmer and others in the best society.

The tailor-made, quite Parisianized, is to have great vogue this season and will indeed be the costume par excellence, serving as a sort of transition between the furs of winter and the lighter materials for summer. They are trimmed and ornamented in various fashions, and dressmakers in fact seek to enhance the charm of these gowns with as much wealth of detail as though they were dealing with ceremonial robes. As for the latter, it will be difficult to say where their ornamentation is to stop. For the hot days of July and August dresses are to be composed of a combination of many materials, light and thin, for the artists who govern the fashions now disdain to make a costume of only one stuff. They must have a union of several, taking from

CARE OF TABLECLOTHS.

When not in use a tablecloth should be kept in folded creases, and when brought out to be spread should be laid on the table and unfolded its entire length, the width being doubled with the center crease along the center of the table. Then the half breadth that is folded should be turned back and the cloth will hang even. Careless servants often gather up a cloth "anyhow" without taking the trouble to fold it up again in its own creases, and thus fresh ones are made. A tablecloth will keep fresh-looking as long again if it is always folded up in its own folds and put away until the next meal.

The French have a way of making even an inferior quality of table linen look well without the aid of starch. When the napkins are washed and ready to be ironed they are dipped into boiling water and partially wrung out between cloths. They are then rapidly ironed with as hot a flatiron as possible without burning them.

One of its floral embellishments and from another its figured designs, uniting the whole and completing them with incrustations on tulle or on muslin. The same may be said of embroideries and laces. Dresses composed wholly of English or rougher lace are no longer made. They would be regarded as too simple. Therefore English lace is mixed with Irish or with Cluny, each being set in a kind of framework of embroidered or plain fabric. These costumes, therefore, are artistic masterpieces, almost impossible to copy, and bearing in their ensemble the mark of dressmaking genius.

The daring with which upon the most severely tailor-made toilettes a hint of frivolity is introduced is quite refreshing to the minds of those who refuse to believe that any gown need only be utterly practical.

Such an instance occurs in the case of a marine blue serge walking suit, upon the bolero of which are lozenges and squares of china blue lines are introduced, decorated with Russian cross stitch.

Upon another gown made of pale fawn color a parchment colored waistcoat of very heavy satin is noticeable, overlaid with whipcord embroidery stitched across and across with coarse gold thread. The note of bullion is emphasized by the very small balls of the fringe that edges the coat and the page boy buttons that zigzag down the vest in vandykes.

The new ivory lace blouses with their medallions, silver lace figures and the tiny silver tassels that break the surface of the fabric are fairy-like in beauty. Nothing could be prettier for afternoon wear in the house than such a blouse with a skirt of silver gray chameleon silk, quite simply made and set very full into the waistbelt.

Wonderfully handsome are the huge flowers that are applied to so many of the gowns and those picturesque frocks for evening wear that become so many women to perfection. The flowers are made of velvet, chiffon and gold and silver tissue, and are applied to the material they adorn so that they half fall away, half cling to it.



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